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INDIAN JEWELLERY,

BY

COLONEL T. H. HENDLEY, C.I.E.

ANTIQUE JEWELLERY AND ORNAMENTS,
With reference to the history of the subject, and the origin and development of the different styles; Miscellaneous Notes and Addenda.

Illustrated by
Two Page Plates in Colours
and
Ten Page Plates in Monochrome

RAM SINGH DEL. MAYO SCHOOL OF ART LAHORE.

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Asian Carpet Designs

By W. GRIGGS

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In this exhaustive work an endeavour has been made to cover the whole known field of early carpet manufacture. The text (by Colonel T. H. Hendley, C.I.E.) is decorated in a style worthy of the charming designs illustrated; each page being surrounded with a beautiful 16th century Persian border in eight colours and gold. His Highness the Maharaja of Jaipur, with his well-known liberality, readily consented to allow his collection of old Persian and other carpets to be photographed specially for this work. From these carpets full-size patterns of the details, in colour of originals, have been prepared by Jaipur artists, also large "keys" showing the planning of the details in forming the schemes of design. In all cases the designs are on a large scale suitable for technical work. The best carpets and rugs now in the Indian and Persian Sections of the Victoria and Albert Museum have been photographed, including the beautiful Ardabil carpet* (see press notice).

* This carpet measures 34 feet by 17 feet 6 inches, and contains about 380 hand-tied knots to the square inch, which gives over 32,500,000 knots to the whole carpet. One-fourth of the carpet has been photographically reduced to half scale of original, and has been printed in the colours of the original to form 10 double plates (30 by 20 inches), and may also be obtained flat for mounting on linen, about 8 feet 6 inches by 4 feet 4½ inches, for Museums, Schools, and other educational or industrial purposes. The price of this part, or separate set of plates 101-125, for framing, is £3 net.

NOTE ON PERSIAN CARPETS. [*Daily Telegraph.*]

In the Indian section of the South Kensington Museum is now exhibited one of the most splendid examples of the product of the Persian loom that have ever been seen in Europe. This is the famous Ardabil or Ardebyl carpet, so-called from a Persian town in the province of Aderbaïdjan, which from time immemorial has been an emporium of merchandise, en route between Tiflis to Ispahan. Ardabil, which from the salubrity of its climate and the abundance of water which it enjoys has been called "the abode of felicity," is full of mosques and the tombs of exceptionally pious or otherwise renowned Mussalmans, and the famous carpet now on view is said to have been obtained from a mosque at Ardabil. It was not without difficulty that this wonderful piece of weaving was secured for South Kensington. The price demanded for it (£2,500)[1] exceeded that which the authorities of the Museum thought themselves justified to offer; but through the liberality of a number of gentlemen deeply interested in Oriental arts and crafts the sum which the Museum was prepared to give has been supplemented to an adequate amount. The carpet thus obtained for the nation measures 34 feet in length and 17 feet 6 inches in breadth, and an idea of the extreme fineness of its texture may be formed from the fact that it contains about 380 hand-tied knots to the square inch, which gives over 32,500,000 knots to the whole carpet. The main design comprises a large central medallion in pale yellow, surrounded by cartouches of various colours, disposed on a dark blue ground diapered with floral tracery. Each of the corners is filled with a section of a large medallion surrounded by cartouches. The border is composed of long and circular panels alternating with lobed outlines on a brown ground covered with floral embellishments, while at the summit of the carpet is a panel bearing a devout inscription tending to the inference that the carpet was originally used as a veil or curtain for a porch, and that it was the work of the slave "of the Holy Place, Maksoud, of Kashan, in the year of Hegira 946," corresponding with our A.D. 1540. Now, Kashan, on the high road between Teheran and Ispahan, was founded by Zobeide, the favourite wife of the Caliph Haroun-al-Raschid. It has been destroyed once or twice by earthquakes, but is at present a flourishing town adorned by a palace for the Shah, many large and beautiful mosques, and a number of caravanserais and public baths. At Kashan numerous manufactories of carpets, shawls, brocades, and silk fabrics are still carried on; but in 1540, when Maksoud, the slave of "the Holy Place," executed this marvellous work, admirable alike for its fineness of texture, its beauty of colour and symmetry of design, Kashan, with the rest of Persia, was under the sway of the Sophi dynasty, and the town is alleged to have contained no fewer than a hundred and fifty thousand inhabitants.

It is only within recent years that any very accurate knowledge of Oriental carpets has been disseminated in this country. The ordinary buyer knows three classes, and only three, which he roughly distinguishes as Turkey, Indian, and Persian carpets. The expert is, of course, a good deal more exact in his classification; but even his knowledge is as yet vague and confused. Carpets, either of cotton, silk, or wool, have during many centuries been used in the Orient, from the South of India to European Turkey, for domestic use, for the prostration of the praying Muslim, and for occasions of State. The carpets employed by the ancients are thought to have been of the nature of tapestry, and to have been chiefly used as loose coverings for couches rather than for floors. True carpets appear to have been early employed in Persia, and those called Turkish were no doubt originally of Persian manufacture, and were gradually exported and at length imitated in Turkey. Kernanshaw in Persia has still a carpet manufacture producing rich, soft, and beautiful goods, the sale of which adds considerably to the wealth of the province; while true Persian carpets are also made at Meshed in the Turkoman country and in Khorassan, and are justly renowned for the exquisite beauty of the patterns and the durability of the colours, which are purely vegetable dyes, comprising, among others, a green which is very difficult to make; it is conjectured to be a subtle combination of saffron and indigo. There is likewise a famous carpet manufacture carried on at Feraboun, near Teheran. The finest of all Persian carpets were formerly made at Herat, and one produced in the Chahal Minar at Ispahan largely exceeded in size the dimensions of the wonderful fabric at South Kensington, inasmuch as its length was a hundred and forty feet and its width seventy feet. The majority of these exceptionally vast and gorgeous products of the loom were destined either for the adornment of Royal palaces or the glorification of the holy Kaaba, or some scarcely less venerated shrine. Sometimes the entire interior of a mosque, such as that at Meshed Ali, was hung with superb carpets; and the Mihrab or niche towards Mecca was always a favourite object for such ornamentation. Mats or rugs of a much less costly nature were spread on the floors. With respect to the ordinary Oriental carpets, they may be roughly divided into two classes, the floral and the geometrical; and the former is the design affected by the higher and Aryan races, the last being preferred by the lower and Turanian races.

The beautiful Persian carpet at South Kensington may, it is to be hoped, become a most valuable factor in technical art education in this country. Some humourist once said of a Turkish carpet that its pattern resembled nothing visible in the heavens above or in the earth beneath, or in the waters under the earth; and, to a slight extent, this hyperbolical disparagement is justifiable in the case of the Turkoman carpets for which Vambery saw the old woman tracing the pattern in sand. The girls employed in carpet-weaving would obviously prick or chalk down on the particular piece of textile fabric assigned to them so much of the pattern as they were expected to weave, and these hasty sketches might in many cases deviate from the original model. Scores of workers were often employed in as many cottages in making these detached portions, which, when sewn together, may have presented a slightly mixed appearance, the incongruity of which was at the same time happily modified by the predominant traditions of design and colour which had come down to the people from remote ages. The pattern of the Ardabil carpet seems to be one perfectly distinct and regular, and, even did it present some slight obscurities, the puzzle could be easily cleared up by a careful and minute analysis and dissection of the whole work by the aid of practical geometry and conventional botany. It is curious to learn that, at the very period when Maksoud of Kashan, the slave of the "Holy Place," was completing the Ardabil carpet the manufacture of these commodities was first introduced into England by one William Sheldon, under the direct patronage of Henry VIII. The manufacture, nevertheless, was for many years exclusively confined to its use as tapestry or arras for the decoration of walls. The apartments of the palaces of Queen Elizabeth were hung with the costliest products of the Flemish looms, but her Majesty had certainly no carpets on the floors of her presence chambers or her banqueting halls. The floors were simply laid with rushes. The Oriental custom has always been and still is to employ carpets as hangings for shrines and porches, as coverlets for couches, and as rugs lying loose on the floor; and this sensible system, which has been largely adopted among us since the extension of the trade in Oriental rugs, will, in all probability, be still further developed by the technical as well as by the æsthetic teaching of the splendid carpet at South Kensington.

[1] Bought for £2500, of which £750 was contributed by [illegible]

IMPORTANT NOTICE.

The next number (No. 107) of the "Journal of Indian Art and Industry" will complete the Jewellery Monograph.

No. 108 will deal with Indian Silks.

With No. 109 will begin a series devoted to Indian Timbers. It will be illustrated with full-page plates of the actual timbers, and specimens of objects (furniture, carvings, etc.) made from them. Photographs of the trees which produce the timbers will be included wherever possible.

April, 1909.

The Journal of Indian Art and Industry.

INDIAN JEWELLERY.

PART XII.

ANTIQUE JEWELLERY AND ORNAMENTS,

WITH REFERENCE TO THE HISTORY OF THE SUBJECT, AND THE ORIGIN AND DEVELOPMENT OF THE DIFFERENT STYLES; MISCELLANEOUS NOTES AND ADDENDA.

"Or where the gorgeous East with richest hand
Showers on her kings barbaric pearl and gold."
[Milton's *Paradise Lost*, Book ii. l. 1.]

"Better a diamond with a flaw than a pebble without." [Chinese proverb.]

"With the tinkling jewelled anklets,
With the flashing, jingling necklace,
With the show of girdles garrulous
From their ringing, ringing bells,
With the sound of lovely jingles
From the rows of rolling bangles,—
(Pray) whose heart is not bewildered
While the moon-faced maiden swings?"
[Act II. Scene IV. St. 32][1]

"As the central gem, brilliant with golden setting, adorns the necklace."—p. 183.

"Even women who are devoid of (natural) beauty put on ornaments, (for) they win a certain comeliness by such embellishment; (but) adornments make the comeliness, even of a person who is naturally handsome, to unfold itself (to still greater beauty)."
—*Kapúra-Manjarí*, Act I., 31.

It may be thought that the representation and description of the jewellery and ornaments of the ancient world beyond the boundaries of India should not be included in a journal which is nominally devoted to that country. There are, however, several reasons which seem to justify such a course. Of these, the most important is the fact that the Journal is intended as much for the use of Indians as it is for Europeans; secondly, the inclusion of some of the best examples of the beautiful work of the past in the galleries of Europe will enable students to judge for themselves what influences, if any, have been felt in India, on the one hand, of the old civilizations; or whether, on the other, the latter have in any way derived ideas from the former.

Owing to the courtesy of such authorities as Sir E. M. Thompson, Director of the British Museum; Mr. A. B. Skinner, late Director of the Art Museum (Victoria and Albert Museum), and their staffs, especially Mr. C. Stanley Clarke and of other gentlemen, it has been possible to reproduce more fine examples of the jewellery of the ancient world than have perhaps ever been brought together in two numbers of a Journal.

The subject of jewellery is one of extreme interest, especially in those countries in which it is used as capital. For this, as for other reasons which have been alluded to in previous articles, it has been the cause of numerous wars and of the destruction of many human beings. It has been the source, perhaps, of more misery than any other form of property; and the joy or advantages which are supposed to accrue to its possession have been the mainsprings, if not the only incentives, of many ambitions. The observations which have been already made prove that there are many sides to the subject, and that its consideration, instead of occupying only one small work, might indeed extend to many volumes.

As to the character of Oriental jewellery, one might quote, as most instructive and valuable, the reflections of Ruskin, in "The Lamp of Truth" of his famous work on Architecture, where he says:—"Ornament, as I have often observed, has two entirely distinct sources of agreeableness; one, that of the abstract beauty of its forms, which, for the present, we will suppose to be the same whether they come from the hand or the machine; the other, the sense of human labour and care spent upon it." In writing of carved work, though he applies his remarks also to ornaments, he continues thus:—"Its true delightfulness depends on our discovering in it the record of thoughts and intents, and trials, and heart-breakings—of recoveries and joyfulness of success; but, granting it even obscure, it is presumed or understood; and in that is the worth of the thing, just as much as the worth of anything else we call precious." How true is all this of Indian ornaments. Even if much is the repetition of well-known forms, yet every specimen is hand-made, and if of silver or gold, it is fashioned in the presence of the purchaser, who seems to feel every step of the process which converts his or her hard-won metal

[1] The stanza is a *tour de force* in the use of imitative words (onomatopoeia). Translation of the *Karpúra-Manjarí* (Camphor-Cluster) of Rájacekhara, about 900 A.D., by C. R. Lanman, Harvard University, Cambridge, Mass., 1901.

into an object of personal delight. Each ornament, too, is the result of carving, hammering, etching, or some process involving thought and individual skill instead of the perfection of the machine, which turns out innumerable examples of highly-polished, accurately-modelled, and absolutely exact copies of one original, which, however beautiful they may be, can never satisfy the æsthetic sense of anyone. Moreover, the types of ornaments are comparatively few, and, as such, recall to their wearers—caste, family, country, and history in a way which no present-day jewellery amongst educated people in Europe ever does or can do.

Ruskin is very hard upon those who wear false jewels, which "no woman of feeling would do," because "the using of them is just as downright and inexcusable a lie as the employment of false ornament in building," where "you use that which pretends to a worth which it has not; which pretends to have cost, and to be, what it did not, and is not; it is an imposition, a vulgarity, an impertinence, and a sin." These words are quoted because in India there is no such pretence about the wearing of ornaments of base metal or beads, or other objects of the like nature. The lowest classes often use silver, gold, and gems, perhaps chiefly to represent capital; but those who wear articles of little intrinsic worth do so because of their decorative value, their beauty in their eyes, tribal or caste custom, or their religious value; but there is no concealment, no display of false pearls as true, or of brass as gold. There may be fraud on the part of the jeweller or goldsmith, but the purchaser is innocent. Such being the case, we can with pleasure study the ornaments of the poor, so many of which have been illustrated in the Journal, for we are sure that it is only want of money, a fact well known to all who see them on the owners, that prevents such articles from being made of the rarest materials, such as are found in exactly the same designs in the jewellery of the rich. There is no shame in a country in which the caste or position of everyone is known—even in those exceptional cases in which, under sumptuary laws or customs, such as still exist in some native states, the use of precious metals, particularly gold, or of gems in jewellery is prohibited to certain people.

Jewellery is not only worn because it is of intrinsic value, and because it is beautiful, but for religious or superstitious reasons. All these points have had frequent illustration in previous papers, but require some further consideration in a final review of the subject. Thus we find that Messrs. Haji Khan and Wilfrid Sparrow in "With the Pilgrims to Mecca" have something of interest to tell us in connection with ornaments, especially from the Persian point of view.

"The universal belief in omens is traditional, and extends, among other things, to precious stones. By far the luckiest of these is the flesh-coloured carnelian, which is a great favourite with the men. It owes its popularity to the fact that the Prophet himself is said to have worn a carnelian ring set in silver on the little finger of his right hand. It grew still more in favour at a later period, because Jafar, the famous Imám, declared 'that the desires of every man who wore it would be gratified.' The Shiahs have the name of one of the twelve Imáms engraved upon it; others make use of it as a seal bearing their own names. Hardly less lucky are the turquoise and ruby, which are believed to have the effect of warding off poverty from those who are fortunate enough to possess them. This is why they are treasured by the fair sex, the ruby being, perhaps, the more dearly loved of the two." To avoid evil, the new moon must be seen "on the face of a friend, on a copy of the Korán, or on a turquoise stone." Some high officials choose gold seals ornamented with diamonds; and others, turquoise seals decorated with pearls or with rubies. Sometimes a line of poetry is engraved with the owner's name.

Musalmans are great believers in amulets. The Bába ghúli is worn by Muslim children. It is usually a carnelian, set in silver, engraved with a short chapter of the Korán. One which Haji Khan bought had twenty-two alternate rubies and emeralds round the stone. The amulet had two loops or links, to which were attached threaded strings of gold ending with tassels, and a running noose for fastening round the arm.

Shiah Persian boys often wear a tugh or silver chain round the neck, to which is attached a silver bowl called kashkúl. It is changed every year until the boy is nine years old, at the end of which the nine chains are sent, as propitiatory offerings, to the shrine of some saint, especially to that of Abbas in Kerbela. Sometimes a pair of hands, in memory of Abbas, whose hands were cut off at Kerbela, is hung upon the chain.

Oak apples, or mázus, are also used as charms. These are often set in silver, which is at times beautifully chased. Haji Khan was told that this particular kind of mázu is suspended on a chain and worn on the breasts by women.

Madame de Barrera, in her "Gems and Jewels" (1860), sums up a good deal of the existing materials, from which the following notes are extracted:—"The breastplate of the High Priest contained twelve stones of inestimable value—a sardius, a topaz, a carbuncle, an emerald, a sapphire, a diamond, a ligure, an agate, an amethyst, a beryl, an onyx, and a jasper, each of which was engraved with the name of one of the twelve tribes of Israel." Madame de Barrera thinks that many circumstances concur to point out India as the birthplace of the

taste for precious stones or of their discovery. She refers to the ring Sudarsim[1], which, with the precious stone on the breastplate, sends forth a light that illuminates Vaikúntha, the divine abode of their wearer, Vishnu.

Quintus Curtius writes of pearls as the scum thrown off by the sea, which has no other value than that which luxury gives it. He speaks of the earrings of precious stones and bracelets of gold of those who were distinguished by birth or wealth; and of the Persian troops called the Immortals, who wore collars of gold, and dresses of cloth of gold, with jackets, the sleeves of which were covered with precious stones. The king wore a girdle of gold, such as women wear, from which hung a sword, the sheath of which was covered with precious stones, so skilfully set that the whole mass of gems looked like a single stone. The belles of ancient Egypt adorned their brows with diadems of pearls, and their throats with necklaces of four rows of precious stones and with gold collars; they wore bracelets and armlets set with amber, and earrings with three drops. The fingers of the men were loaded with rings. Nine precious stones were worn on the garments of the Tyrian lords, viz., the sardius, topaz, diamond, beryl, onyx, jasper, sapphire, emerald, and carbuncle.

Madame de Barrera refers to the similarity of the ornaments, helping perhaps to prove their having the same origin, of the extinct races of South America (Mexico and Peru) and the Jews of the age of Solomon. The ensigns of power were the same, and consisted of crowns, bracelets, sceptres, sandles, and royal mantles. The pendants from the arms, and the breastplate especially, appear to be of Hebrew origin. The taste for rich dress and ornaments was imported from Asia into Greece, and thence to Rome. The Greek and Roman jewellers had varied the form and style of ornaments to such a degree, that, according to archæologists, our most modern artists are merely copyists or imitators.

Eleanora of Provence, wife of Henry III. of England, had no less than nine "guirlands, or chapelets," for her hair, formed of gold filigree and clusters of coloured precious stones. The greatest artists (for example, Leonardo da Vinci and Benvenuto Cellini) in the sixteenth century, designed the rich ornaments which were worn. Jewels were more acceptable to Queen Elizabeth than any other offering, so great was her passion for them. The conquests of Mexico and Peru, achieved towards the close of 1543, and the discovery of the rich mines there, made the precious metals much more common, towards the end of the seventeenth century, than they had hitherto been.

Ctesias tells us that the fine stones of which the Babylonians made seals, came from India; and that the sardonyxes, onyxes, and other stones for signets, were picked up on the mountains adjoining the deserts. The testimony of modern travellers have confirmed this author's reports; and to this day the finest lapis-lazuli is still found in these parts.

The principal mines of Oriental agates at the present day are in the little principality of Rajpipla in the province of Gujerat, fourteen miles distant from the town of Broach, where they are cut into different ornaments and trinkets. Hence, perhaps, the jewellers' term "brooch." The Oriental carnelian comes from the East Indies, etc. A necklace of very large pearls, such as that worn by the Sultan Tippoo when he died at the gates of his capital, and that which the Shah of Persia wears, is an important part of the royal regalia in the East.

The ancients never engraved on hyaline corundums; engraved gems of this class belong to the modern times. Among the most celebrated is a ruby that belonged to Runjeet Singh, weighing fourteen rupees (half an ounce), and on which were engraved the names of several kings, its former possessors; among them were those of Aurangzeb and Ahmed Shah. The Aztecs were exceptions, as they engraved precious stones. The "Shah of Persia" diamond, given by the Persian ruler to Nicholas, Emperor of Russia, has engraved upon it the names of its former owners, as follows:—"Ek-Bek Schak, Nazim Schak, Feth Ali Schak—Lords of Irostan." Rienzi, the last of the Roman tribunes, was identified by the conspirators who slew him, by his armlets.

Tavernier says that the ladies of Bagdad wore a collar of pearls round the face. Indian courtesans pierce the left nostril. In Lars and Ormuz the females pierce even the upper part of the nose, in order to fasten a sheet of gold over it. The chain was a badge of honour among the Egyptians, Chaldeans, and Persians, also in ancient Ireland. Amongst the Gauls, the chain and necklace for women were very ancient. Girdles are of very great antiquity. The Christians' girdle was instituted by Mota Vakel, caliph in the year of Hegira 235, to be worn by Christians throughout the East as a badge of their profession.

Crowns were rather a sacerdotal than a regal ornament, and were looked upon, in the first ages, as insignia of the Divinity. When the same person was priest and ruler, the crown became the attribute of sovereignty. Roman bridegrooms wore crowns. The ancient Persian monarchs wore as the insignia of sovereignty a purple and white tiara, called cydaris. There is no crown in the Persian regalia of the present day, unless the cap enriched with jewels, worn by the king, be so called. Tavernier, who witnessed the accession of several Oriental princes, thus describes the investiture:—"I was present at the accessions of Cha Sephi I. and of Cha Abbas II.,

[1] Su-darsan, more properly the discus of Vishnu or Krishna.

but saw no crown placed on the monarch's head on either occasion; nor is the ceremony of a coronation used in any part of Asia. The principal mark of investiture, both in Persia and Constantinople, is the girding on of the sabre. A cap, covered with the richest jewels in the treasury, is placed upon the sovereign's head; but this cap has no resemblance to a crown. The same ceremony of the sabre and cap is used with the great Moghul, the king of Visapur, and the king of Golconda."

Among the Arabs, the expression "to have a ring in one's ear" is synonymous with being a slave. The Rabbis assert that Eve's ears were bored when she was exiled from Eden, as a sign of slavery and submission to man, her master. If so, the slaves have since found a way to make their masters atone for this humiliation.

The earring given to Rebekah weighed half an ounce. Pearls, amongst the Romans, were the most expensive earrings. The importance given to the earring among East Indian princes is evidenced in the title of the Emperor of Astracan, who styles himself "Emperor of Astracan, Possessor of the White Elephant and of the Two Earrings, and, in virtue of this possession, legitimate heir of Pegu and Birnia, Lord of the Twelve Provinces of Bengal, and the Twelve Kings who place their hands under his feet."

In the East, bracelets are generally worn by women and armlets by men. The armlet, however, is in use among men only as one of the insignia of sovereign power. We still find such a distinguishing band of jewelled metal (as was taken from the arm of Saul) worn as a mark of royalty from the Tigris to the Ganges. Rebekah's bracelets weighed five ounces. Sir John Chardin tells us that ornaments as heavy, if not heavier, are worn now by the Eastern women. Bracelets of gold, twisted rope-wise, are those now most in use in Western Asia.

In modern times, the most celebrated armlets are those which form part of the regalia of the Persian kings, and which formerly belonged to the Moghul emperors of China. These ornaments are of dazzling splendour, and the jewels in them are of such large size and immense value that the pair are estimated at two hundred thousand pounds. The principal stone of the right armlet is famous in the East by the name of the Devia-e-nur, or "Sea of Light." It weighs one hundred and eighty-six carats, and is considered the diamond of finest lustre in the world. The principal jewel of the left armlet, although of somewhat inferior size (one hundred and forty-six carats) and value, is renowned as the Toh-e-mah, "Crown of the Moors." The imperial armlets, generally set with jewels, may also be observed in most of the portraits of the Indian emperors. The famous Koh-i-nur was worn by Runjeet Singh, set in an armlet.

In ancient sculptures Ormuzd, the Good Principle of the Zoroastrians, is represented holding a ring in one hand as the symbol of omnipotence. All the Hindu and Moghul divinities of antiquity, as well as those of the present day, are loaded with rings. The statues of the gods in the Island of Elephants (supposed to date ten centuries earlier than our era), though they have no garments on, are adorned with head-gear, necklaces, earrings, finger rings, belts, and also their various attributes. The use of the ring to give validity as a signature to a document seems to be universal. It existed among the ancient Chaldeans, Babylonians, Persians, Greeks, and subsequently the Romans. All Asiatics, the Peruvians, and Mexicans wore rings also on the toes. The seal ring was used by the ancient Romans to serve as a key. It is unnecessary to quote Madame de Barrera any further. Sufficient has been noted to shew what an enormous amount of lore and speculation is connected with the subject of jewellery.

As regards the antiquity of Indian art of all kinds, in the synopsis of the lectures delivered by Professor Reinach, at the Ecole de Louvre, published in 1904, he is represented as speaking as follows:—"If I pass over the art of India and of China, it is because the great antiquity attributed to these is a delusion. India had no art before the period of Alexander the Great." This is a sweeping statement, but is there any real evidence to disprove it? Mr. Marshall, Director-General of Archæology in India, gives us some facts which are worth consideration in this connection. In the Annual Report of the Archæological Survey of India for 1902-3, in which he has a most interesting article on "Buddhist Gold Jewellery," he remarks upon the very small number of specimens of ancient jewellery which have come down to us, which he attributes to the fact that there has not been, as in Western countries, a custom of burying personal ornaments with the remains of the dead. In the case of the Buddhists, practically all the pieces of jewellery which we possess have been found in their stupas or topes, and some of these, perhaps the most superior in technique and design, are described and illustrated in his paper. Nos. 3 to 10, and 13, 14, and 15 of his illustrations were found at Tordhu, a village not far from the Indus, in the Yusufzai district of the Frontier Province.

The following description of some of the ornaments is in his own words:—"1 and 2. Two pendants identical in all respects. It consists of two separate pieces, the upper attached to the lower by means of a hook which passes through a hollow cylinder. It was stated that they were thus fastened together at the time of finding; and, as the marks caused by the rubbing of the hook at the edges of the cylinder bear out this statement, we may believe that the two parts were originally combined to form one ornament, although it must be

remarked that the combination is a clumsy one, and that the cylinder seems more suited for the reception of a jewel enriched with a setting of gold, such as that shewn in fig. 16. The upper portion of the ornament is built upon a framework of flat gold wire, which is twisted into the form of a square, subdivided into four smaller squares. Beneath this is a somewhat broader band of gold ending in two hooks which project beyond the framework on either side; at the point of projection the base of the hooks is enriched with a small circlet edged with granules. The ornament attached to this framework consists of a large central flower with trefoil leaves springing from the border of its obcordate petals, and with four smaller blossoms—one at each corner of the framework—united to it by means of tendril-like bands. The corolla of the central flower is formed of a sheet of gold roughly cut to the required shape, with a fine gold wire soldered round its edge, which serves to delineate more precisely the contour of its petals. The surface visible within this wire is covered with granules. The six smaller petals above the corolla, which seem to constitute a sort of corona, are composed of two laminæ united only at their edges by a narrow band soldered between them. Above these again, are five smaller obcordate petals, each forming a cloison, from which, unfortunately, the coloured jewel paste has disappeared. In the centre of the flower is a raised cylinder with flanged edge, bordered with particles of gold of larger size than those which decorate the petals of the corolla; the flange of the cylinder is separately attached, and the cylinder itself was once, no doubt, closed with a gem cut *en cabochon*. Gems also were originally inlaid in the small blossoms at the corners, and coloured paste or stones (probably lapis lazuli and garnet) in the trefoiled leaves which alternate between them."

"The lower half of the ornament consists of a fanciful design, on either side of which is an infant Eros riding on a winged sea-lion, with four chains and bells suspended beneath him. The vase-shaped ornament in the middle is set upon a three-stepped base, from which hangs a cluster of five drops of gold, with a pyramid of five tiny granules clinging to each; the granules are of solid metal, but the larger drops are hollow, being formed of half globes beaten out and soldered together. The body of the vase-shaped design in the centre, for the *motif* of which we may compare the top of a silver casket from one of the Hidda topes, is a mere skeleton of filigrain work, with tiny rosettes of gold granules disposed about its shoulder; but the foot, neck, and cylinder above consist of hollow tubes ornamented with granulated beadings. The cylinder, which rather suggests a Buddhist *cakra* or wheel, is like the one in the centre of the flower above, flanged with a separate band of gold. The Erotes and sea-monsters appear to have been cast in a mould, and afterwards chased with a graver's tool; the hair of the boys is very carefully worked, and falls on their shoulders in a natural row of ringlets. Their wings, and the wings and ears of the monsters, both front and back, were inlaid with paste, a fragment of which, of blue green colour, still remains in one of the ears. . . . Between the rings, from which the chains are suspended, are small bosses like nail heads, and to the lower extremity of the chains miniature bells were attached; only one of these bells is now left, and within it, at the time of finding, a small pearl is said to have been hanging."

Fig. 3 is particularly interesting, because the round medallion hanging from a chain is in the form of a stúpa. It is set with garnets and lapis lazuli, and part of it is "ornamented with drawn threads of finest filigrain bordered by a granulated beading." Fig. 4 is an elaborate earring, and the outer surface of the hollow body of the ornament is "completely covered with granules of a more developed type than are found in the preceding examples. Each granule is a half globe of beaten gold, to which a single grain is affixed, like so many miniature breasts." In one of the heart-shaped cloisons of the jewel, silver foil for backing a transparent gem still remains. Similar foil is found beneath the carbuncle, a garnet *en cabochon*, in fig. 16. The earring (fig. 7), of solid gold and first-rate workmanship, is like that of bracelets worn by a figure in one of the Ajanta cave paintings (Griffiths' *The Paintings in the Buddhist Cave Temples of Ajanta*, Vol. I. p. 18, fig. 53). There is also a finger ring with a coin of Vasudeva's successor; it is believed to be Huviska, who reigned about the second century A.D.

Mr. Marshall refers to the main features of the designs of these ornaments under the heads—1. Decoration of the surface of the metal with fine granules; 2. The incrustation of gems; 3. The ornamentation of little pyramids of granules. The writer notes that the art of granulating was a favourite one among the ancient gold-workers of the countries bordering on the Eastern Mediterranean, and mentions the unlikelihood of such an ingenious and extremely laborious process having been discovered independently in those countries and in India. The art is described by Cellini, who shews that each grain was separately soldered on; but it is not improbable that in some of the finer work from Etruria the grains were sprinkled like dust over the surface which had to be covered. The antiquity of the process, he adds, seems to be against its having been borrowed from India, as exquisite examples date, it appears, from the sixth dynasty in Egypt, and specimens occur amongst Trojan and early Mycenean gold work, and still more commonly towards the end of the Mycenean age (Enkomi), when Phœnician influence predominated. This art prevailed in other countries so influenced, as Cyprus, Sardinia, and Etruria. It flourished in Greece proper, and in the Greek colonies in Italy and Asia Minor, until at least the

second century B.C., but was long forgotten in Europe and not re-discovered until Castellani found it still surviving in an obscure Italian village. It is probable, therefore, that it was introduced into India "when the influences of Western Asia were imprinting themselves so deeply on the coinage, gem engraving, architecture and sculpture of the Gandhára country." In short, it is another illustration of the borrowing power which is so characteristic of the Indian who, in so many things, is a splendid imitator, especially when infinite patience and delicacy of manipulation are required. Illustrations of the most magnificent examples of this most important art, from the British Museum and other collections, are included in the present number of the Journal.

Mr. Marshall observes that if the art of granulating was a Western one, that of incrusting is undoubtedly of Eastern origin, and that it was probably made known in the Mediterranean area when the conquests of Alexander had opened up the Orient. The paper should be read in order to ascertain the arguments on which this calculation is based. Incidentally he refers to the chains with bells or other pendants in figs. 1 and 2, which figure extensively in Hindu-Buddhist and Mohamedan architecture, which Grünwedel divined as being, in the case of the Buddhist stúpa at Barahat (Cunningham), as having been borrowed from jewellery. These chains, bells, and pendants are also found among the modern Turkoman ornaments. As to the little pyramids of granules clinging to each other, Mr. Marshall observes that they are "certainly identical with the *motif* which the little clusters on our Indian jewellery were designed to express, the only difference being that the Cypriote ornament is, if anything, slightly more naturalistic and original." This, again, seems to be borrowed from the West. He concludes by remarking that "The hybrid character of these ornaments . . . point to their being the outcome of that widely diffused cosmopolitan art of Western Asia, which was chiefly developed from the fusion of Hellenic and Oriental influences in the fourth and third centuries B.C., and which gradually permeated eastward and was assimilated at a later date into the Buddhist art of Northern India."

With reference to the above remarks, how interesting is the account, in the *Times* of March 9th, 1909, of Dr. M. A. Stein's lecture before the Royal Geographical Society on March 8th, on his exploration in Central Asia. In October, 1906, he found at Niya, a small oasis to the east of Keriya and Kotan in Central Asia, many relics dating from about the third century A.D. Amongst them, "It added to his gratification to see that a number of the rectangular and wedge-shaped letter tablets (which were very numerous) still retained intact their original string fastenings, and a few even their clay seal impressions. How cheering it was to discover on them representations of Heracles and Eros left by the impact of classical intaglios." A leading article of the same day's *Times* refers to the remarkable discovery, concerning the Great Wall of China, which was made by Dr. Stein as "a central fact, around which all our information about that Græco-Indo-Chinese civilization must crystallize." Here, 2,000 years ago, there was a meeting-place of great civilizations which may help us to realize in some degree the origin of many of the patterns which have assisted in the formation of what we are pleased to call Indian art.

In the Annual Report accounts are also given of excavations at Chársada on the Swat river, in the Frontier Province. Amethyst, onyx, and lapis lazuli beads were found, as well as shell bracelets. Similar objects were found, as described by me in Part III., on the old Sambhur site, and at other places, according to Mr. Marshall, as at Brahmanabad in Sindh. Some of the fragments of shell had parallel lines incised upon them, and one had a single row of circular bosses. The sections of the shell (conch shell) were pierced for the wire by which they were joined together. Round and fluted beads of blue vitreous paste, others of bone (some cut in a series of three or more), others of crystal, chalcedony, agate, lapis lazuli, carnelian, turquoise, and glass were found; and most of them seem to have been cut. Most of the above seem to have been of early Mohamedan times before the twelfth century A.D., but others not unlike them were discovered with coins of the Indo-Scythic period. These are figured in the Report. Messrs. Marshall and Vogel remark that necklaces of a similar design in gold are still common in Northern and Western India. In one specimen shewn there were "twenty-one beads, round and fluted; the flutings vary from seven to twenty in number." The bands were made of vitreous paste, with pale blue surface. A curious necklace of seventy-two double-flexured beads shews a design which, in different varieties, is common enough in North India. Cowrie shells were also found pierced for suspension. In another mound, besides amber and other beads, bronzes, such as seventy earrings, were found. The forms are common enough now, and the practice of using three stones is thus seen to be ancient. The simplest type of the rings is of plain copper wire with the ends twisted together. This type is elaborated by coating the wire with silver, and still further, by threading on it small beads of crystal, silver, or vitreous paste. There were also iron rings.

Mr. A. Rea also has a long paper on the "Prehistoric Antiquities in Tinnevelly." He describes numerous objects which he discovered in the vast cemetery at Adillanatur. The most remarkable articles of jewellery were "gold frontlets of thin gold leaf, so flimsy that they could not possibly have been used as jewellery in real life. They are mere imitations of the genuine article, substituted by the relations of the dead, who no doubt kept the

more substantial jewellery for themselves." We find somewhat similar specimens in the British Museum.

Mr. Rea remarks that "the comparative rarity of bronze objects and their use for personal ornament, shews that this metal must then have been scarce, highly valued, and used only by the higher class of people. The only gold ornaments found in the tombs are diadems." One specimen, a ring of iron covered with gold plating, was found. One specimen of a pottery earring was obtained; fish vertebræ were used for the same purpose. There were bangles of bronze, plain or with bells, or wire with or without pointed knobs; necklaces of wire rings, some with bronze beads; and bronze diadems with embossed dotted ornament, and a hole at each end, as in the gold specimens.

We may now turn more particularly to Egypt and the views of different writers upon the arts of that country, and first to Wilkinson's "Ancient Egyptians," Vol. II. (ed. Birch, 1878):—"That the Egyptians made use of precious stones[1] for their vases, and for women's necklaces, rings, bracelets, and other ornamental purposes, is evident from the paintings at Thebes, and from the numerous articles of jewellery discovered in the tombs. They were among the presents brought by the conquered nations tributary to the Egyptians. Women of every class vied with each other in the display of jewels of silver and jewels of gold. A bead, dating about 1500 B.C., of Queen Hatasu (Hatshepsut 18th Dynasty, 1587 to 1328 B.C.) was formerly thought to have been of glass, but Professor Maskelyne considers it to be of obsidian; another at Liverpool is supposed to be of agate." [S.B.]

Gems were counterfeited (Pliny) and a "necklace of false stones could be purchased at a Theban jeweller's, to please the wearer or deceive a stranger, by the appearance of reality." The use of gold, for jewellery and various articles of luxury, dates from the most remote ages. "Pharoah, having arrayed Joseph in vestures of fine linen, put a gold chain about his neck; and the jewels of silver and gold borrowed from the Egyptians by the Israelites at the time of their leaving Egypt (out of which the golden calf was afterwards made) suffice to prove the great quantity of precious metals wrought at that time into female ornaments. . . From the mention of earrings and bracelets, and jewels of silver and gold, in the days of Abraham, it is evident that in Asia, as well as in Egypt, the art of metallurgy was known at a very remote period; and workmen of the same countries are noticed by Homer as excelling in the manufacture of arms, rich vases, and other objects inlaid or ornamented with metals."

The ornaments in gold found in Egypt consist of rings, bracelets, armlets, necklaces, earrings, and numerous trinkets belonging to the toilet, many of which are of the early times of Usertesen I. (12th Dynasty) and Thothmes III. (18th Dynasty), the contemporaries of Joseph and Moses. Rings of gold and silver were used in Egypt formerly, and even to the time of the Ptolemies. The earrings most usually worn by Egyptian ladies were large, round, single hoops of gold from one inch and a half to two inches and one third in diameter, and frequently of a still greater size, or made of six rings soldered together. Earrings of other forms have been found—as one of a dragon, plain hoops, and simple studs."

Women wore many rings, the left hand being peculiarly privileged, the third finger being most decorated, as with us. Rings were even worn on the thumb. They were mostly of gold, and there were fancy devices. Signet rings are often found on the fingers of mummies. "They had also large gold anklets or bangles, armlets and bracelets frequently inlaid with stones or enamel; some were in the shape of snakes, and others as simple rings, and worn by men as well as women. Kings are often represented with armlets and bracelets. Handsome and richly ornamented necklaces were a principal part of the dress, both of men and women."

The works of Maspero bring us down to the opinions of the present day. Thus, in his "Manual of Egyptian Archæology" (G. Maspero), by A. B. Edwards, 1902, we read as follows:—"Orientals, men and women alike, are great lovers of jewellery. The Egyptians were no exceptions to this rule." Not satisfied with adorning themselves, when living, with a profusion of trinkets, they loaded the arms, the fingers, the neck, the ears, the brow, and the ankles of their dead with more or less costly ornaments. "Chains and rings have come down to us in large number, as indeed might be expected. The ring, in fact, was not a simple ornament, but an actual necessary. Official documents were not signed, but sealed; and the seal was good in law." Every Egyptian, therefore, had his seal. The ring was the most essential ornament for the husband; the necklace for his wife. They were of all sizes and patterns, varying in length from two inches to sixty-three inches. Maspero mentions the pectorals of gold cloisonné work, inlaid with vitreous paste or precious stones, of Amenemhat II., Usertesen II. and III. (12th Dynasty, 2778-2568 B.C.); the parure, at Berlin, of an Ethiopian Candace; the jewels of Prince Psar at the Louvre; and, above all, the ornaments of Queen Aahhotep, wife of Kames (a king of the 17th Dynasty) and mother of Aahmes I. (first king of 18th Dynasty, 1587-1328 B.C.), which are at Cairo. "Scarabs, having begun as phylacteries, ended by becoming mere ornaments. They were set in rings, as necklace pendants, as earrings, and as bracelets."

[1] Rather harder than precious stones; carnelian, lapis lazuli, Amazon stone, jasper, and their imitations being principally employed, but no transparent precious stones.—S.B. (Saml. Birch).

"In the prehistoric period, as throughout Egyptian history, beads are found abundantly in graves. Throughout the whole of prehistoric times, so far as they are known to us, there were beads of agate, carnelian, brown and white quartz, steatite, calcite, and glazed pottery, Beads of stone glazed green or blue, of turquoise, amethyst, lazuli, serpentine, hæmatite, obsidian, porphyry, silver, and gold were not used so early. In the tomb of King Zer,[1] at Abydos, part of an arm—presumably of a queen—was found with four bracelets intact beneath the linen wrappings. The bracelets are made of pure soft gold, turquoise, dark purple lazuli, and amethyst. One bracelet is made up of alternate plaques of gold and turquoise.[2] . . . The workmanship of the other three bracelets is exquisite."

In his "L'Archéologie Egyptienne" (published in 1907) in the chapter on the Industrial Arts, Mons. G. Maspero has also an interesting section on the metals, and for our purpose his most valuable notes are found in this section. He shews how, in the earliest times, silver seems to have been of more value than gold. Gold, silver, and electrum (a mixture of the two) was applied to bronze, stone and wood even long before the days of Cheops. Some of the early bas-reliefs shew goldsmiths at work in much the same manner, or with the same appliances, as those in use in the India of to-day. Recent discoveries at Benha, the ancient Athribis, prove that goldsmiths' work was not less flourishing under the Theban dynasties than those of more recent times (2700 B.C., old Theban kingdom; 1635, the new). He refers to the enormous amount of jewellery buried with the mummies, which were often literally cuirassed in gold, much of which was, however, strictly funereal in being made especially for the purpose. That which was fabricated for the living was treated with a care which left nothing to desire. Vast numbers of seals and chains have come down to us. Every Egyptian required the former. For the poor, it was of copper or silver; for the rich, it shewed every kind of work in gold. It was often encrusted with a stone with the device of the owner thereon. The Egyptian women wore chains as their principal ornament. Maspero saw one in silver nearly a metre in length. The number and variety of ornaments was immense. Petrie found four bracelets of gold, composed of plaques of gold and blue enamel, pearls, amethyst pendants, and paste in glass, which belonged to a Thinite princess (the first two dynasties). From the Memphite period, beginning with the 3rd Dynasty, came bracelets and collars, in which each grain is an imitation of the Cyprœa moneta (cowrie) shell; and the 12th Dynasty triumphs with the treasure of Dashur (Memphite kingdom, 4400 to 2700 B.C.). There was a coronet, which he figures, of the Queen Khnoumouit, of roses combined with lyres in gold, lapis lazuli, coral, red jasper, and green feldspar, of great beauty and solidity. Most magnificent of all were the ornaments of the Queen Ahhotpou I. (wife of Kamosis, a king of the 4th Dynasty, before 1635 B.C.), discovered by Mariette Bey in 1859. Pearls, the turquoise, lapis lazuli, and coral were used, as also pastes or enamel. The pectoral was worn between the breasts, which were sometimes covered with cups of enamelled gold. In India, the latter ornament is not unknown.

From Egypt it is an easy transition to the arts of Chaldœa and Assyria. Perrot and Chipiez tells us that the Arab armourers did no more, perhaps, than practise an art (damascening) handed down to them from immemorial times, and brought to perfection many years before in the workshops of Mesopotamia. In 1880, Captain Clayton found in an ancient building in the neighbourhood of Van, the remains of four shields, now in the British Museum, on one of which is an inscription of the time of Assurbanipal. In one shield (illustrated in the book) the three circular bands are separated from each other and the central boss by a double cable ornament. Hardly any objects of gold or silver have been discovered in Mesopotamia, probably because Assyrian tombs have so far avoided discovery, these alone being safe depositories for such treasures. A few trinkets alone have been found, the oldest jewels left having been obtained in the most ancient tombs at Karka. Their forms are simple, as bronze bracelets made of a bar tapering rapidly to each end and beaten with a hammer into a slight oval. These bars are sometimes very thick. Golden ear-drops were made in the same way.

Kings and high personages wore less simple ornaments. Princes wore necklaces made up of separate pieces having an emblematic signification, no doubt of gold. In the Louvre there is a bronze bracelet of the same type as on the monuments. It has the heads of monsters at each end. In the foundations of Sergius' palace were found the remains of necklaces of pierced stones, such as carnelian, red and yellow jasper, brown sardonyx, amethyst, etc , cut into cylinders, polygons, medallions, and the shapes of the pear and olive or date stone (like the stones at Nagar, in the Jaipur State). This use of precious stones was a survival from the days when precious stones were turned to the same purpose.

At Konyundjik, a necklace of slender gold tubes, alternating with smooth and ribbed beads, was found. Moulds for such patterns, with the design cut on one side in intaglio, have been found in serpentine or hard limestone. In these the metal was either stamped or molten, according as to whether an opening is seen or not.

[1] Second king of 1st Dynasty, 4777-4514 B.C. (See page 152 and Plate 126–854 and 855—for full description).
[2] Blue glaze or glass.—G.M.

Layard figures such moulds for buttons, many of which have been found. Some have staples and others holes for a metal thread for attachment to robes or harness. The Arab jewellers still use such moulds. Personal jewellery seems to have been quite as elaborate in Babylon. No amber has been found in Mesopotamia. The Assyrians used pearl and mother-of-pearl. In Egypt, artists, especially architects, were highly honoured; in Mesopotamia it was not so. The Egyptians loved beauty and art, but the Babylonians worked for others. They were the philosophers of the past and the thinkers. The germs of all useful arts and of all mental activities were borne on their breath like a fertilizing dust.

DESCRIPTION OF THE ILLUSTRATIONS IN PART XII.

Plate 137.—980. Perák regalia. Electrotype bangle; the original, of gold, forming a portion of the Perák regalia, exhibited at the Indian and Colonial Exhibition, 1886. The exterior of the three coils is engraved in scale pattern; the projecting griffin-shaped head, with open mouth, is set with rubies; Malay (Perák), 19th century. Diam. 4½ in. Bought of Messrs. Elkington, £10. I.M. 1887-77. 981. Ear-plug; Burma. An unusually large specimen; from the Indian Museum. 982. Betel-box and cover on stand; the box of gold, decorated with applied open-work heavily jewelled with diamonds, emeralds, and rubies; the stand in form of a lotus supported by a centre column and four dragons, the whole chased and jewelled; Burmese. Height, 12⅜ in.; diam. of stand, 10 in.; of box, 5¾ in. A portion of the Burmese regalia (box only reproduced). I.M. 208-1890. 983. Betel-box (not shewn) and cover on stand. The box of gold; the cover decorated with rows of jewels and plaited ornament set with brilliants; the centre is formed by the "Nau ratan," or nine-stone ornament, the ruby forming the centre of which weighs 39⅛ carats; the stand of gold, in form of a lotus, in open-work, with filigree bosses, supported by a centre column and four dragons (top of box only reproduced); Burmese. H. 12 in.; diam. of box, 5½ in.; of stand, 10¼ in. A portion of the Burmese regalia. I.M. 209-1890.

Plate 138.—984 to 997 (except 906) gold ornaments from the Burmese regalia. 989, 991, and 997. Three jewelled ornaments of leaf shape; 984 and 987, star-shaped. I.M. 289*b* and 289*n*. 985-6-9 and 990. Rings set with gems. I.M. 265, 260, 272 and 273. 993 and 995. Two jewelled Nau-ratan (or nine-gemmed ornaments). I.M. 292 and 292*a*. 994. Double jewelled comb. 996. Bracelet of gold filigree from Ava (Burma). I.M. 3167.

Plate 139.—998. Tableau of the Burma Ruby Mines (artist, W. T. Hemsley) at the recent Franco-British Exhibition. Photographed and reproduced by permission of the Executive Committee of the Franco-British Exhibition of 1908.

Plate 140.—With the exception of 1000 and 1003, the illustrations are chosen to show the universality of the custom of terminating anklets, bracelets, armlets, or torques with the heads of animals or monsters. 999. Bracelet of gilt metal, with twisted body and ends of sea monsters. Sanskrit, makara; Persian, azdaha. Modern Indian; Jaipur Museum. 1000. Statuette of gold, richly enamelled; an Oriental prince. German; 17th century. The figure affords a good idea of the European ideas of an Oriental prince two or three centuries ago. From the crescent at the top of the turban, it is evident that it is intended to represent a Mohamedan, and probably the Sultan of Turkey. B.M., Waddesdon Room, No. 190. 1001. Armlet, gold; the ends representing heads of animals; Roman. B.M. 1002. A small specimen (made for a child) of a bangle or bracelet of enamelled gold, terminating in the heads of sea monsters. It is set with gems, chiefly diamonds. From the Ulwar Treasury. Many specimens of the kind are made in plain gold, or enamelled gold, with or without gems, in Jaipur, Ulwar, Delhi, etc. The ends are formed of sea monsters and tigers' or elephants' heads. 1003. Gold necklace ornament, or pendant, with hinged lid; it was probably used as an amulet case. The zigzag ornamentation is a fine example of this class of work, and it should be noted that each small gold bead has been soldered on separately. The zigzag design is not uncommon in Indian art. B.M., Case J., Egyptian Room, No. 24,744. The articles in the case are said to date from B.C. 3600 to B.C. 300. 1004. The magnificent gold armlet (No. 442 V. and A.) is the fellow of one which was acquired by Sir Augustus Franks, and presented by him as part of the "Franks Bequest" to the British Museum (see Plate 145, No. 1036). Both of these armlets were included in the Treasure of the Oxus, of which a very full and learned description is given by Mr. O. M. Dalton in his work which was printed by order of the Trustees of the Museum in 1905. The armilla now in the Victoria and Albert Museum was purchased from Colonel Burton, who rescued much of the Oxus Treasure from robbers who had plundered three merchants, to whom it belonged, while they were travelling from Kabul to India. According to their story, they had bought these valuable objects from some of the people of Khandian (Kabadian), the site of an ancient city about forty miles north of the Oxus river, which is flooded by the stream, from which they had recovered it by digging in dry seasons. The whole history is most romantic, but cannot be given here; but, as

the armlet is of a type which, in various modifications, has subsisted to the present day, Mr. Dalton's technical description of it, with an abstract of his note on the subject, is recorded (see Plate 145, No. 1036) :—" 116. Gold Armilla ; penannular, the hoop almost solid at the back and tubular towards the ends, which are in the form of winged monsters like those of figs. 4, 7 and 10, the hind-quarters and legs being represented in relief upon the surface of the hoop. The ibex-like horns of each monster are chiselled on either side into a series of deep square settings close together, and the ends are cup-shaped ; the neck and breast, the outer side of the wings, and the back are ornamented with fine applied cells or cloisons, which in the first two cases simulate feathers, and on the back are in the form of broad circumflex accents placed one above the other across an oblong sunk panel. The face, body, and limbs are deeply chased with hollows following the designs of the monsters' forms and emphasizing them in a bold conventional style ; these hollows, like all the applied cells and chiselled settings, have been filled with an inlay of shaped stones, only one of which remains between the wings of one monster." H. 5 in., 12.3 cm.; B. 4.5 in., 11 cm. ; Weight, 12 ozs. 370 grains. Mr. Dalton notes further that "the monster here represented is a type borrowed in the main from Assyria and Babylonia, though this precise combination of limbs and features is peculiar to Persia. In Persia, as in Babylonia and Assyria, composite monsters of this kind were representatives of demonic powers. But even in Assyrian times a tendency to a purely decorative treatment had begun." He considers, moreover, that in the present instance the creature has a prophylactic significance, and that in spite of its archaic type, its has lost its demoniac and maleficent character. It was probably worn by a person of high rank, or is a ceremonial object, as an oath-ring or emblem of authority. The incurved form of the hoop is common to a number of early armlets, which did not unfit them for actual use. The inlaid stones were probably lazulite. The object may well be assigned to the fifth century, and in any case can hardly be later than the first half of the fourth, B.C." 1005. Armlet or bracelet of gold ; one of a pair ; the body is twisted and the ends are conical and rather like the heads of snakes. Mesopotamia. B.M., Corridor Case, Gold Room. 1006. Armlet with bulls' heads ; finest period of Greek art ; one of a pair. B.M., Case D., Gold Room ; Blacas Collection. 1007. Ornament of gold leaf or powder on a brown composition. It is in the form of a monster with large head and body diminishing to a tail. Egyptian ; B.C. 1700 to B.C. 100. B.M., Egyptian Room, Case F. 15956. 1008. Gold bracelet of three twisted coils ending in snakes' heads. From the Oxus Treasure, Franks' Bequest. B.M., Gold Room Corridor, 138.

PLATE 141.—1009. Abyssinian band or fillet ; gold. I.M. 89575. 1010. A head in relief, with monogram. A beautiful piece of ancient gold repoussé work in very high relief ; about 4th century B.C. ; intended for personal wear. Weight, 403 grains. Reproduced by permission of the executors of the late Gen. C. G. Pearse, C.B. There are similar figures in gold and in bronze in the British Museum. 1011. "A figure of a winged human-headed, cloven-hoofed horse. A beautiful circular piece of rather solid repoussé work. Circa 16th century B.C. Perso-Nineveh School. Weight, 298 grains." Lent by the late Gen. C. G. Pearse, C.B., to the India Museum (copied by kind permission of his executors). 1012. Ring ; enamelled blue, with diamonds set in gold. I.M. 529. 1013. Ring ; with diamonds on red enamel, set in gold. I.M. 3530. 1014. Emerald bow-ring, carved from a single stone ; Moghul (Delhi, Panjab) ; 17th century. I.M. 2-1907. Lent by W. H. Broun, Esq. Probably made for Moghul Emperor Shah Jahan, about 1650 ; carried off by Nadir Shah, ruler of Persia and Afghanistan, after the sack of Delhi in 1739 ; restored by the fugitive Shah Sujah to Ranjit Singh at Lahore in 1813 ; found with the regalia in the royal treasury at Lahore, on the termination of the second Sikh war in 1849. Inscription engraved beneath the ring in Persian characters :—" For a bow for the King of Kings, Nadir, Lord of the Conjunction, at the subjugation of India, from the Jewel-house [at Delhi] it was selected 1152 [1739 A.D.]." (Copied by kind permission of the owner). 1015. Ring of spiral bands of brass, copper, and iron, separated by carved ornament. The ends are highly conventionalized silver heads, with turquoise eyes, to represent some animal. Bought in Darjiling ; probably Tibetan. Property of the author. 1016. Emerald cup, carved from a single stone, mounted in gold, jewelled with rubies ; the foot chased, and partly overlaid with translucent gold enamel. Moghul ; Delhi, Panjab ; 17th century. I.M. 1-1907. Lent by W. H. Broun, Esq. Probably made as 2-1907, but there is no inscription. Copied by kind permission of the owner. 1017. Brass ornament representing the Buddhist Wheel of the Law, on a stand. I.M. 844-7. 1018. Belt-clasp ; silver, enriched with turquoise mosaic, as described in Part IX. Similar to the old Mexican mosaic in the British Museum. Made at Srinagar in Kashmir. Copied by permission of Mrs. Hendley.

PLATE 142.—1019. Torso of reddish Udayagiri sandstone ; Gautama Buddha when Prince Siddhartha. Discovered in front of the western gateway of the Sanchi Tope near Bhilsa, Central India. Portion of a standing figure, which formerly crowned one of the several detached columns erected by Asoka, king of Magadha. Buddhist ; 200 to 250 B.C. I.M. Lent by Major-General W. Kincaid, 1891. Copied by kind permission of the owner. The necklace, with a row of bells on the lower portion, is particularly fine. The beautiful clasp of the

shoulder belt or baldric is very similar to that of a fine gold ornament of the finest period of Greek art, in the Gold Room at the British Museum. The statue is very graceful and beautifully formed and carved.

Plate 143.—1020. Group of carved black stone (carboniferous slate) representing the Hindu Vedic deity, Surya, the Sun-god, Guardian of the South-west Quarter, standing in a seven-horsed chariot driven by the legless Aruna (the Dawn), accompanied by celestial attendants, including archers (one missing) dispensing shafts of light and heat; choristers (Gandharvas), dancers (Apsaras), and ascetics (Sanyasis). Excavated about 1860 in the Rajmahal hills of India, Santhal Parganas, a district of Bengal; 12th or 13th century. Surya is chiefly identified with Savitri, Aditya, Martanda, Mitra, Bhanu, Ravi, and Krishna. This is a large figure, and is copied to shew what beautiful jewellery was known to or conceived by the Hindu artists of the 12th or 13th century. I.M. 929-15. 1021. This figure, which is also chosen for illustration on account of its beautiful ornaments, is of an early period. Relief of carved black stone representing Dharmmanatha, the fifteenth of the Jain Tirthankaras or saints, seated on a lotus flower; on the background and base are several smaller figures. I.M., Lower Gallery.

Plate 144.—1022. Gold pin (with other ornaments) from Belluno, North Italy. The pin is in the form of a hand; this is the earliest example of a hand in use as a pin the author has seen. Modern examples of back-scratchers so shaped are common in plain gold, or enamelled or jewelled, and in horn and ivory, or ivory inlay. B.M., Corridor Gold Room, Franks' Bequest. 1023. Necklace of amethyst, having hollow-work gold beads, with "utchat" gold pendant; 19th dynasty, or a little later. B.M., 4th Egyptian Room, 600-34867. 1024. Necklace of gold and carnelian beads in shape of prisms and bottles of flowers. B.M., 4th Egyptian Room, 756-1469. 1025. Necklace of gold, lapis lazuli, and other beads, with metal shells, and pendants in the form of locks of hair, fish, and the lotus, to which is attached the emblem of "millions of years." Figured in Harmsworth's "History of the World" as the necklace of an Egyptian lady of the time of Thothmes II. (died about 1500 B.C.), and as a fine piece of ancient Egyptian jewellery. B.M., Case F, 760-3077. 1026. Gold necklace from Kouyunjik (or Nineveh), on the east bank of the Tigris. Assyrian or Babylonian. B.M., Assyrian Room, Case II., 93. 1027. String of gold beads and pendants in the shape of leaves, from a collar (usak); several have been prepared for inlaying. B.M., 4th Egyptian Room, 774-3073. 1028. Necklace of carnelian, agate, and green and blue pottery beads; found in Assyria or Babylonia, B.C. 1705 to 625. Many of the other necklaces here exhibited are worthy of examination, for they well illustrate the pitch of perfection to which the art of making glass and porcelain beads was carried in the Ptolemaic and Roman periods. Under the Greeks and Romans, variegated glass beads were greatly in fashion, and the use of the stones, which were associated with the bead by the ancient Egyptians, was not so widespread as in the dynastic period. 1029. Bracelet of amethysts, lapis lazuli, and felspar beads, with connecting gold studs. B.M., Case J, 775-3082. 1030. Necklace of gilded glass beads, some of which are fluted. B.M., Case J, 792-35119. 1031. Necklace of bottle-shaped and oblong carnelian beads, with a pendant in the form of a vase or heart. B.M., Case I, 798-3042.

Plate 145.—Further examples of ornaments terminating in the heads of animals. 1032. Penannular bracelet of gold bound with wire and terminating with the heads and necks of rams looking away from each other. Oxus Treasure. B.M., Corridor, Gold Room, 137. 1033. Armlet or bracelet; gold, terminating in the heads of rams set with turquoises; 4th century B.C. Oxus Treasure. B.M. 133. 1034. Bronze bracelet ornamented with rams' heads in thin gold; eyes enamelled. Politis, Chrysochon, Cyprus. B.M., Case A, Gold Room. 1035. Gold ornament (bracelet) from excavations at Curium in Cyprus. B.M., Gold Room, Miss Turner's Bequest. 1036. For full description see Plate 140, 1004. Gold armilla; the ends terminating in "gryphons" of early Persian type; the wings were formerly inlaid with a blue stone; 5th to 4th century B.C. Archæologia, Vol. VIII. pl. 16, fig. 1. B.M., Corridor, Gold Room, 116. 1037. Collar or spiral armlet; gold, formerly inlaid with coloured stones in the style of the ornaments found by the French Delegation at Susa, and now in the Louvre, Paris. Oxus Treasure. B.M., Corridor Gold Room.

Plate 146.—1038. Necklace with a triple row of annular gold beads, with gold fastenings terminating in lapis lazuli knobs. B.M., 4th Egyptian Room, 791-14693. 1039. Necklace of gold beads and pendant in the shape of a vase. B.M., 4th Egyptian Room, 797-3075. 1040. Necklace of gold beads in the shape of ducks and cowrie shells. B.M., 4th Egyptian Room, 95-14696. 1041. Gold beads from excavations at Curium, Cyprus. Turner Bequest. B.M., Gold Room, Case C. 1042. Gold necklace, from tombs at Enkomi (Salamis), Cyprus; excavations in 1896 from funds bequeathed by Miss E. T. Turner, 1892. B.M., Gold Room, Window Case. 1043. Necklace from Enkomi (see 1042). 1044. Similar to 1043; different pattern. The beads in 1042-3-4-5 are very Indian. 1045. Necklace; later Etruscan period. B.M., Gold Room, Case E.

Plate 147.—1046. Five out of fifteen pieces of a necklace of the Roman period; gold set with carbuncles. B.M., Gold Room, Case A. 1047. Necklace of vases pendent from a chain, on which are rosettes, discs, and

enamelled leaves; Etruscan necklace of gold and enamel, about the 6th century B.C. B.M., Gold Room, Case D. 1048. Necklet; gold, on band of plaited wire, with a loop fastening at each end, and along the bottom a row of alternate gold rosettes and enamelled ivy leaves; from the latter small pendants hang down, and from the former small chains supporting two other rows of pendants surmounted respectively by gold rosettes and enamelled discs. Made by Castellani; original in the British Museum. L. 25⅝ in., W. 1¼ in. Bought, Castellani Collection, £178. V. and A. 637. 1049. Necklet, gold; a band of plaited wire with a lion head and loop fastening at each end, and along the bottom a row of rosettes alternating with studs. The latter support a row of small pendants and the former small chains, to which are attached two other rows of pendants of different sizes, each surmounted by a rosette. Reproduced by Signor Alessandro Castellani, after the Greek original found in the larger of the two tumuli, called the "Blitsnilsi," on the island of Taman, territory of Phanacoria, Southern Russia, and now in the Museum of the Hermitage, St. Petersburg. L. 13⅞ in., W. 2⅛ in. Bought, Castellani Collection, £88. V. and A. 638-1884. 1050. Gold necklace with lion heads at the ends. Carthage Treasure. B.M., Gold Room; Franks' Bequest, 1897. 1051. Part of a silver tube, chain pattern; Indian. I.M., Case I, 1882-3. 1052. Necklace, plaited gold; clasp in form of a hand set with ruby; Madras. I.M. 3284. 1053. One of a pair of bracelets composed of twelve chains of plaited gold connected by a clasp of imitation stones set in gold open-work; South India. I.M. 3287. 1054. Portion of a silver chain; Indian.

Plate 148.—1055. Necklace of granulated gold with pendent head of Achelous, after a bronze original in the British Museum; made by the late Signor Carlo Guliano. L. 16¼ in., Head 2⅛ in., W. 1½ in. Bought, £250. V. and A. 163-1900. 1056. Necklace, gold, with closely plaited chain fastened by a double hook mounted with a small antique cameo of a man's head in onyx. From the chain depend five large antique onyxes mounted in gold and carved with masks, the centre one being reversible and surrounded by a border of small masks; each of the larger masks and a triplet of cinquefoil flowers enamelled blue and red alternately, and is surrounded by enamelled scrolls and finely worked festoons. Between the onyxes are small trophies of music and war, suspended by a green enamelled band, and united to the floral triplets by enamelled scrolls stamped J.B. Made by John Brogden (London) and exhibited at the Paris International Exhibition of 1867. English; 19th century. L. 15¾ in. Bolcklow Bequest. V. and A. 734-1890. 1057. Steatite mould for casting jewellery. Castellani Collection. Such moulds are in common use in India. B.M., Gold Room, Case D. 1058. Hungarian brooch, 18th century, set with pearls, turquoises, and garnets. Franks' Bequest. B.M., Gold Room Corridor.

LIST OF ILLUSTRATIONS.

137. Bangle, Ear-plug, and Betel-box Covers. 138. Gold Ornaments from the Burmese Regalia. 139. Tableau of the Burma Ruby Mines. 140. Bangle, Bracelets, Armlets, etc. 141. Band, Ornaments, Rings, Cup, Belt Clasp, etc. 142. Torso of Sandstone, showing Ornaments. 143. Two Black Stone Groups. 144. Pin of Brooch, Necklaces, etc. 145. Bracelets, Armlets, and Armilla. 146. Necklaces. 147. Necklaces, Bracelet, and Portion of Chain. 148. Necklaces, Mould for Casting Jewellery, and Brooch.

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137.—980. Bangle; electrotype copy of a gold one which formed part of the Perak regalia; Malay, 17th century. I.M. 1887. 981. Ear-plug; Burma. I.M. 982. Cover of a Betel-box; gold enriched with jewels; the centre is formed by the "Nau ratan," or nine-stoned ornament; part of the Burmese regalia. I.M. 209. 983. Cover of a Betel-box; gold and jewels; from the Burmese regalia. I.M. 3170.

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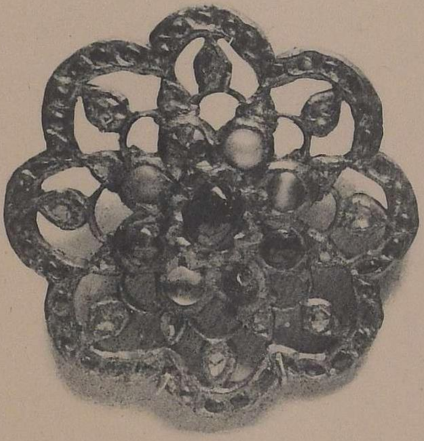

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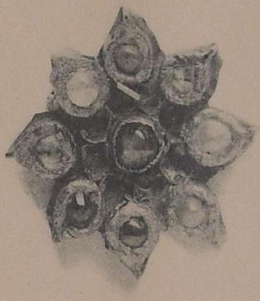

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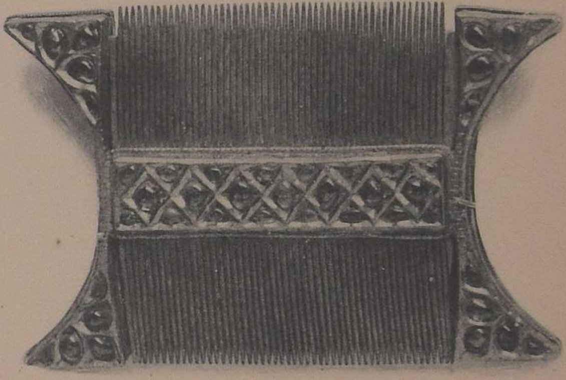

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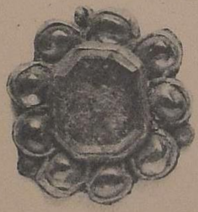

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138.—984 to 997. Gold Ornaments from the Burmese regalia. 988, 991 and 997. Three jewelled ornaments of leaf shape; 984 and 987, star-shaped. I.M. 289*b* to 289*n*. 985-6-9 and 990. Rings set with gems. I.M. 265, 260, 273 and 272. 993 and 995. Two jewelled Nau-ratan ornaments. I.M. 292 and 292*a*. 994. Double jewelled comb. I.M. 996. Bracelet; gold filigree; from Ava. I.M. 3167.

139.—998. Tableau of Burma Ruby Mines (Artist, W. T. Hemsley) at the Franco-British Exhibition. Photographed and reproduced by permission of the Executive Committee of the Franco-British Exhibition of 1908.

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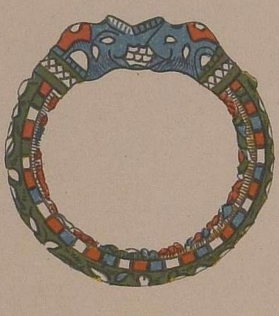

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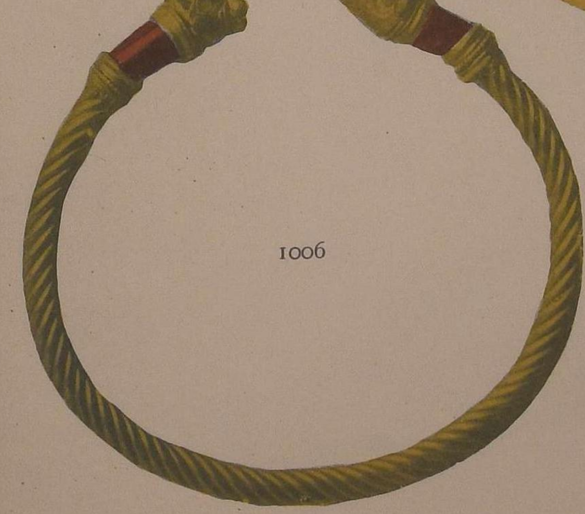

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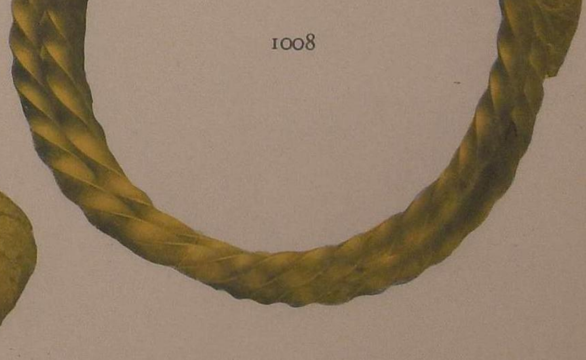

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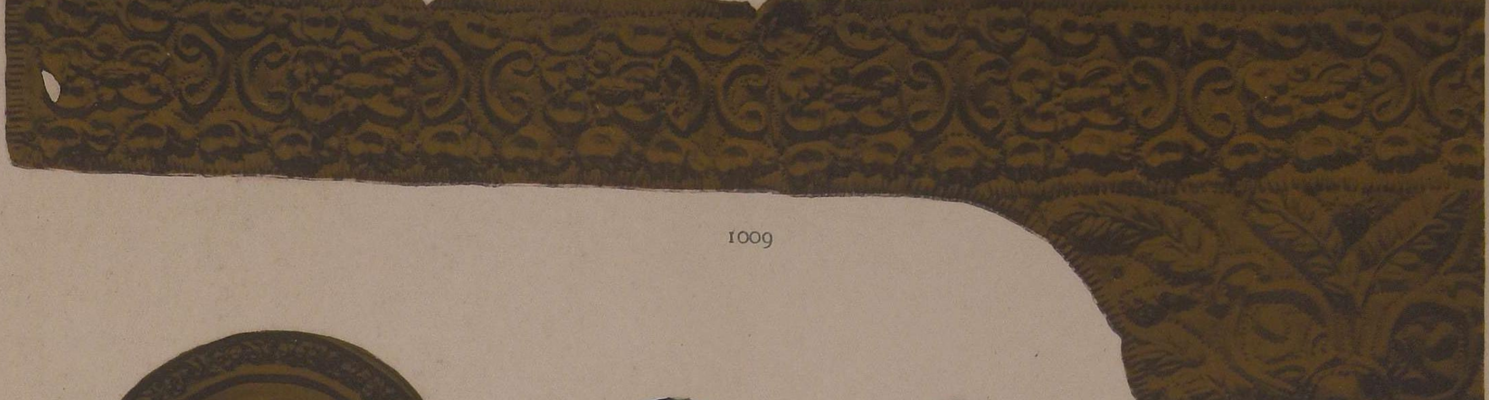
140.—999. Bangle; gilt metal; ends in the form of marine monsters; modern Indian. 1000. Statuette of an Oriental prince, in gold, enamelled and set with jewellery; German, 17th century. Waddesdon Bequest 190, B.M. 1001. Armlet, gold; Roman. B.M. 1002. Bracelet for a child; gold, enamelled and jewelled, with monsters' heads. Ulwar Treasury. 1003. Gold Necklace Ornament or Pendant; Egyptian. B.M. (Case B.C. 3600 to B.C. 300), No. 24744. 1004. Gold Armlet from the Oxus Treasure; B.C. fourth century? See Plate 145 (1036). V. and A. 442. 1005. Armlet or Bracelet; gold; Mesopotamia. B.M. 1006. Armlet with bulls' heads; finest period of Greek art. B.M. 1007. Ornament; gold leaf or powder on composition; Egyptian, B.C. 1700 to B.C. 100. B.M. 15956. 1008. Bracelet of twisted coils ending in snakes' heads. B.M. 138, Oxus Treasure, Franks' Bequest.



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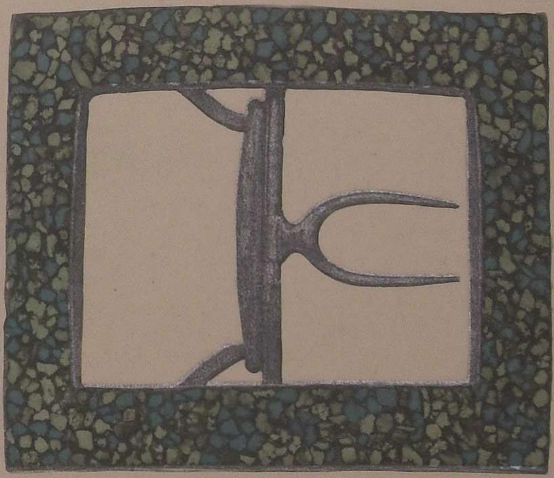

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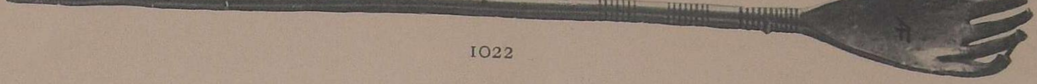
141.—1009. Abyssinian Band or Fillet; gold. I.M. 89575. 1010. Gold repoussé Ornament, with head in relief; about B.C. 4th century; late Genl. C. G. Pearse, C.B. 1011. Similar to 1010, but figure of winged human-headed horse: Perso-Nineveh School; B.C. 6th century? I.M. 1012. Ring (thumb); gold; blue enamel set with diamonds. I.M. 3529. 1013. Ditto; red enamel. I.M. 3530. 1014. Emerald bow-ring, carved from a single stone; Moghul, 17th century. I.M. 2-1907. Lent by W. H. Broun, Esq. 1015. Ring of spiral bands of copper and iron; Darjiling, Tibetan. 1016.

142.—1019. Torso of sandstone representing Prince Siddhartha (Buddha), showing beautiful ornaments; from the Sanchi Tope. Buddhist; B.C. 260 to 250. I.M. Lent by Major-Genl. W. Kincaid.

143.—1020. Black stone group, the Hindu Sun-god and other figures wearing ornaments; 12th or 13th century. I.M. 929-15.
1021. Black stone group, representing 15th Jain Lord, etc., wearing beautiful ornaments.



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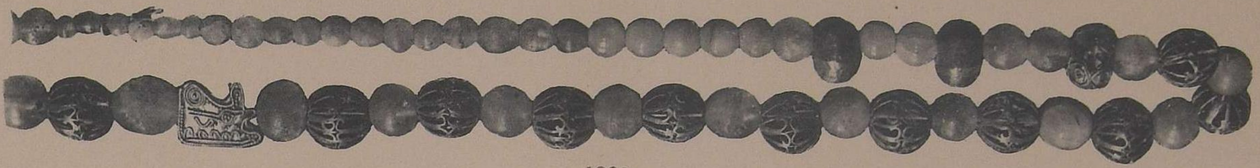

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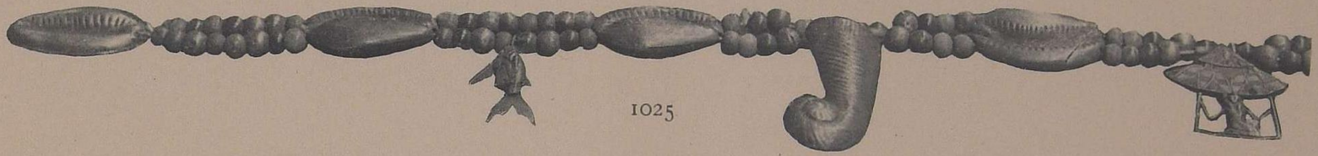

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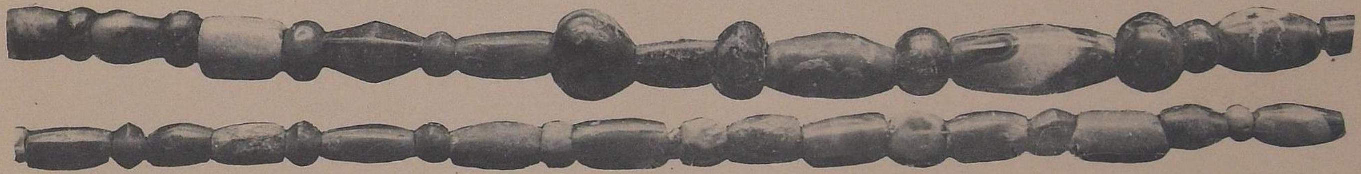

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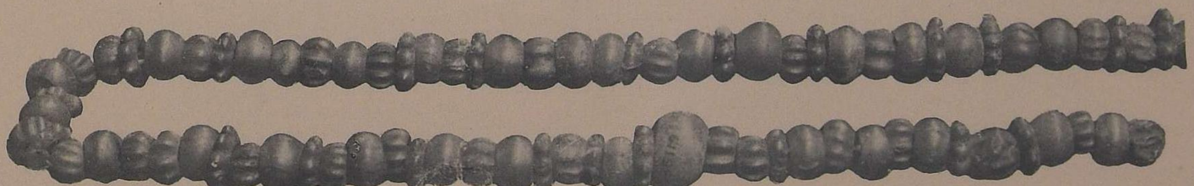

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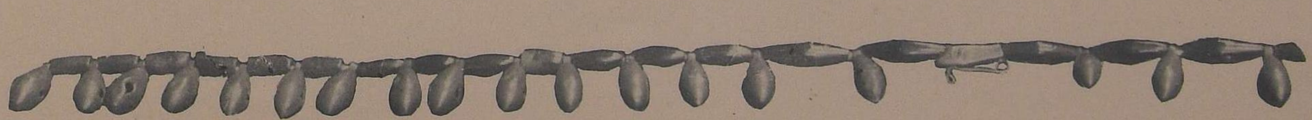

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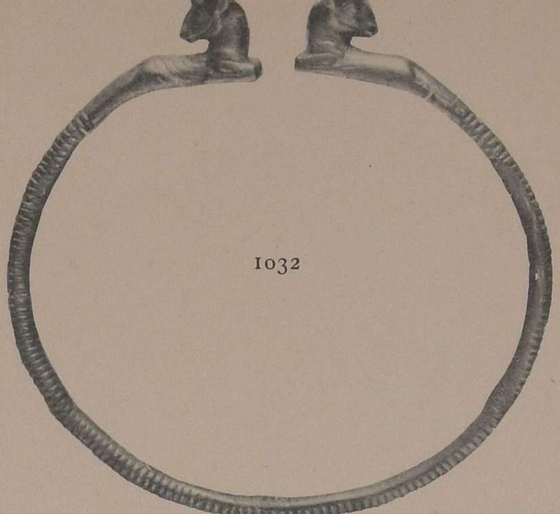
144.—1022. Pin of Brooch; gold; from Belluno; B.M. Gold Room, Franks' Bequest. 1023. Necklace of amethysts, hollow-work gold beads, and "utchat" gold pendant; Egyptian. 19th Dynasty or a little later. B.M., 4th Egyptian Room, 600-34867. 1024. Necklace of gold and carnelian beads. B.M., 4th Egyptian Room, 756-1469. 1025. Necklace of gold, lapis-lazuli, and other beads, with metal shells and emblems; about time of Thothmes II., B.C. 1500. B.M., 4th Egyptian Room, 760-3077. 1026. Necklace, gold; from Kouyunjik; Assyrian or Babylonian. B.M., Assyrian Room, Case H, 93. 1027. String of gold beads and pendants. B.M., 4th Egyptian Room, 744-3073. 1028. Necklace of beads of stone and pottery. B.M., Assyrian Room, 270; B.C. 1705 to 625. 1029. Bracelet of amethysts, etc., and gold studs. B.M., 4th Egyptian Room, 775-3082. 1030. Necklace of gilded glass beads. B.M., 4th Egyptian Room, 792-35119. 1031. Necklace of beads and pendants. B.M., 4th Egyptian Room, 798-3042.



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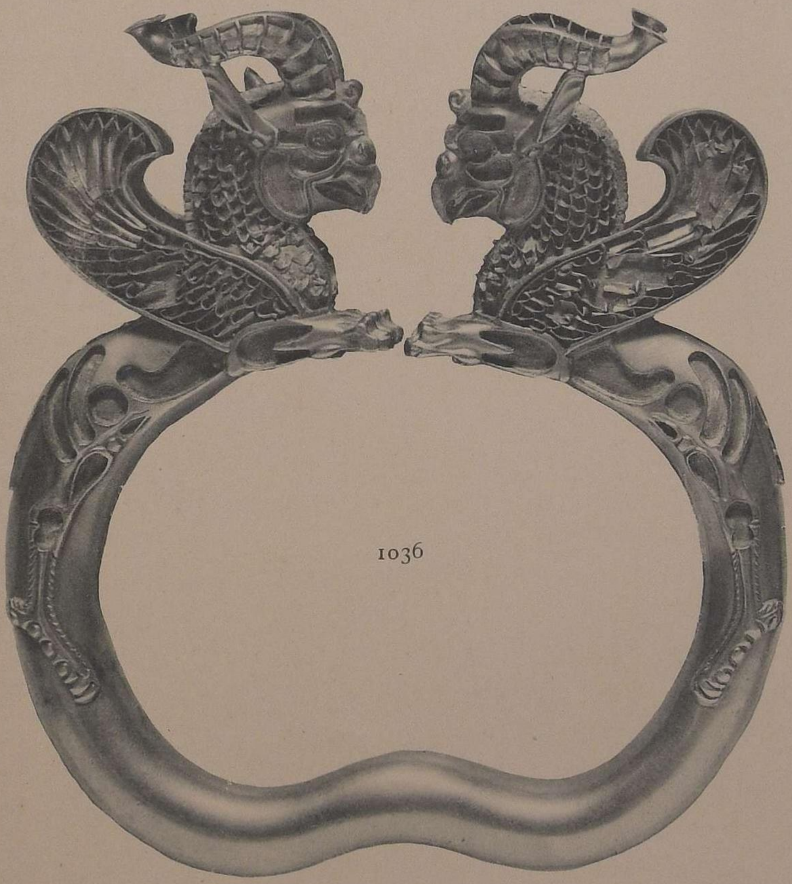

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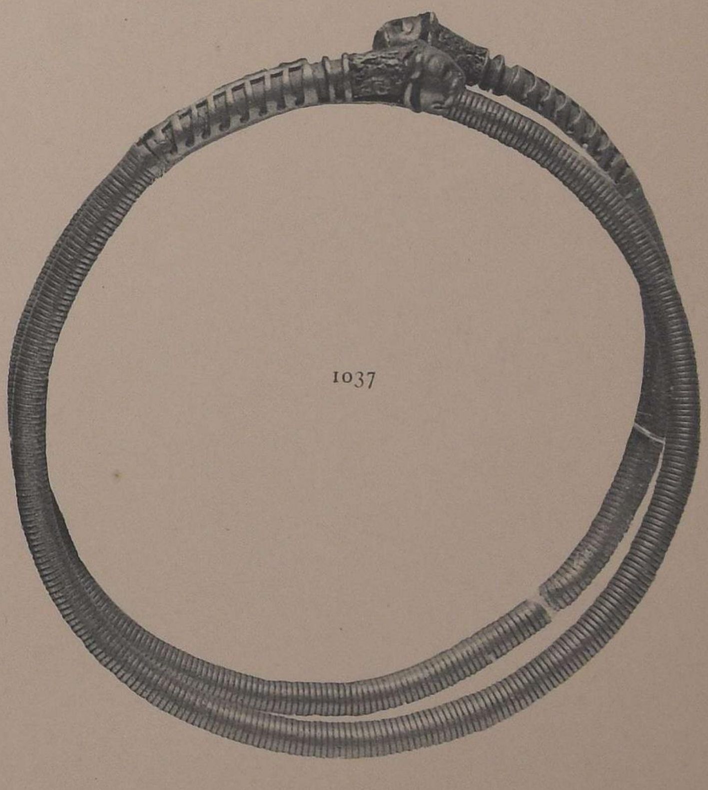

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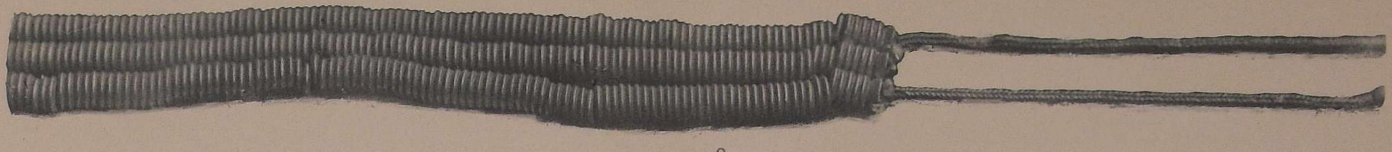
145.—All the figures illustrate ornaments terminating in heads of animals. 1032. Bracelet, gold with heads of rams; Oxus Treasure B.M., Gold Room, 137. 1033. Armlet or Bracelet with heads of rams; gold with turquoises; 4th century B.C.; Oxus Treasure. B.M., Gold Room, 133. 1034. Bronze Bracelet with rams' heads in thin gold; Cyprus. B.M., Gold Room, Case B. 1035. Bracelet, gold; Cyprus. B.M., Gold Room. 1036. Gold Armilla; Oxus Treasure; (pair ... B.M., Gold Room. 1037. Collar or spiral armlet; Persian, 5th or 6th century B.C.; gold, formerly set



1038

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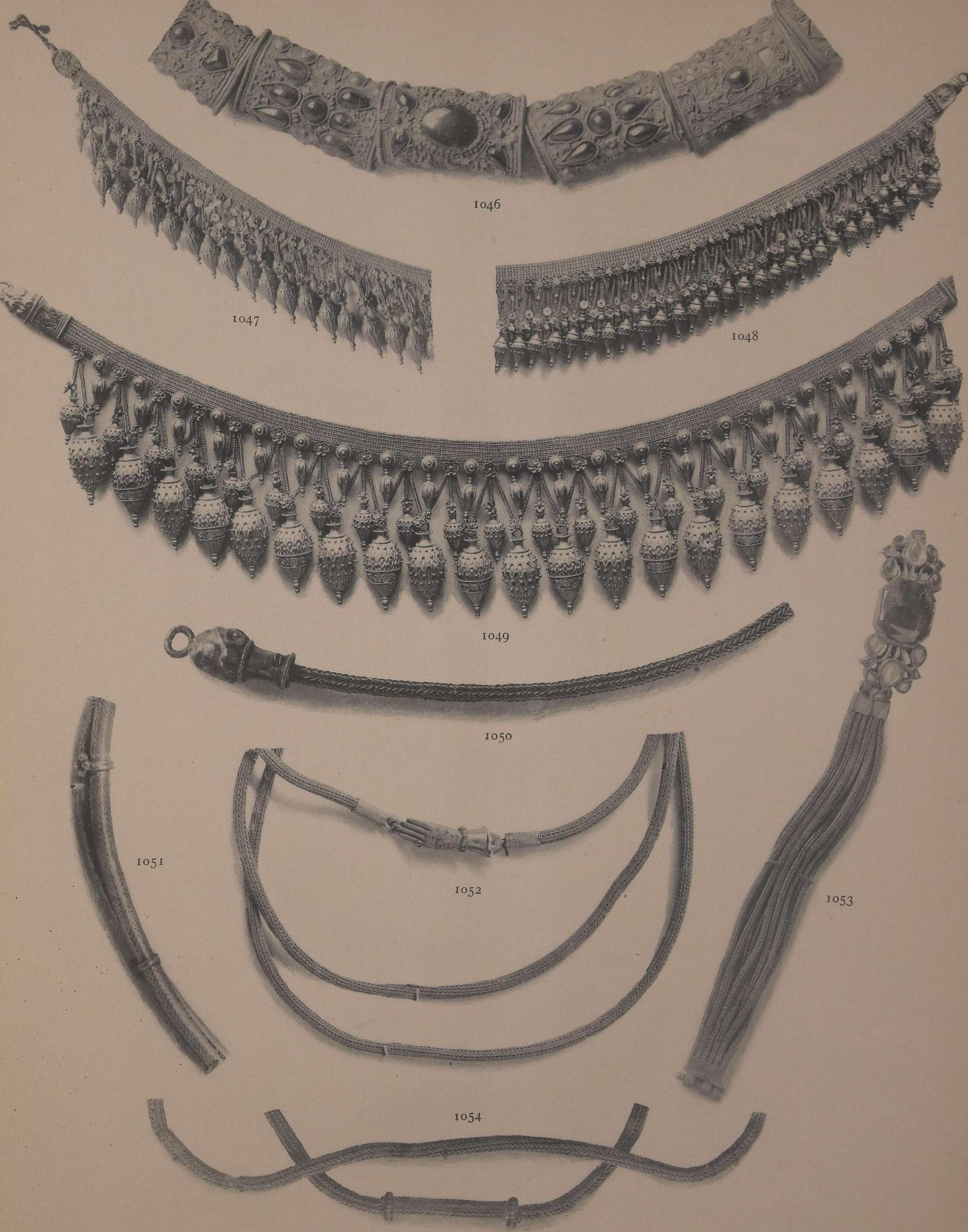
146.—1038. Necklace with triple row of annular gold beads and lapis-lazuli knobs. B.M., 4th Egyptian Room, 791-14693. 1039. Necklace of gold beads and pendant. B.M., 4th Egyptian Room, 797-3075. 1040. Necklace of gold beads in shape of ducks and cowrie shells; B.C. 1700 to B.C. 100. B.M., 4th Egyptian Room, 95-14696. 1041. Gold beads from Curium (Cyprus). B.M., Gold Room, Case C. 1042. Gold Necklace from Enkomi (Cyprus). B.M., Gold Room. 1043. Necklace of gold beads from Enkomi (Salamis), Cyprus. B.M., Gold Room. 1044. Necklace of different pattern, but similar to 1043. B.M., Gold Room. 1045. Gold beads; later Etruscan period. B.M., Gold Room, Case E.



147.—1046. Five out of fifteen pieces of a Necklace of the Roman period; gold set with carbuncles. B.M., Gold Room, Case A. 1047. Necklace of gold and enamel: Etruscan, about 6th century B.C. B.M., Gold Room, Case D. 1048. Necklace; gold and enamel; reproduced by Castellani from original in B.M. V. and A. 637. 1049. Necklace of gold from Southern Russia, and now in the Hermitage Museum, St. Petersburgh; reproduction by Castellani. V. and A. 638-84. 1050. Gold Necklace with lions' heads; Carthage Treasure. B.M., Gold Room. 1051. Part of a silver chain; tube

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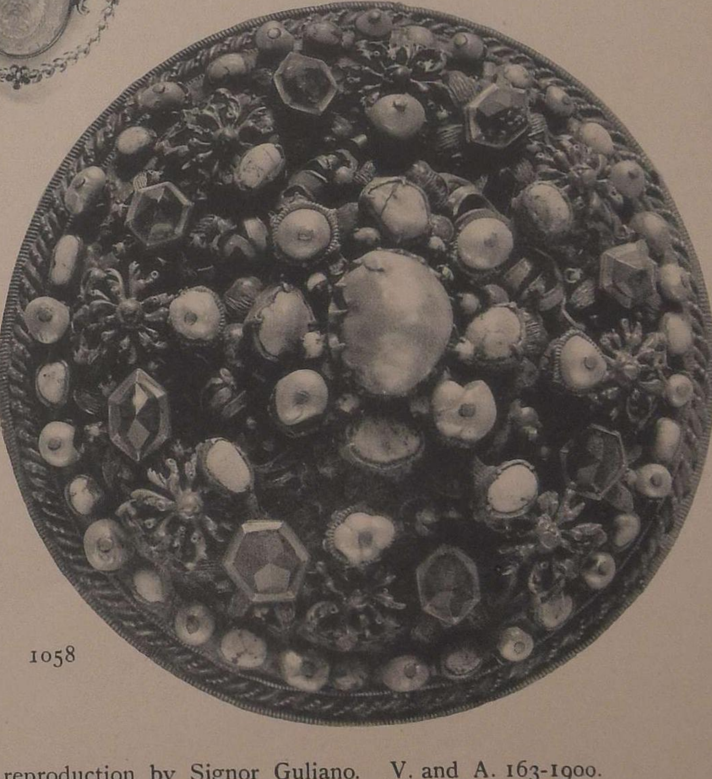
1057



1058

148.—1055. Necklace of granulated gold; original in Brit. Mus.; reproduction by Signor Guliano. V. and A. 163-1900. 1056. Gold Necklace with onyx pendants carved with masks; made by John Brogden and shewn at the Paris International Exhibition, 1867. V. and A. 734-1890. 1057. Steatite mould for casting jewellery; Castellani Collection.

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